

# SILVER HALL CONCERT SERIES



## Percussion Ensemble

Mr. Matthew Larson, director

## Camerata Chamber Orchestra

Dr. Elizabeth A. Hankins, director

**7:30 p.m.**

**Tuesday, November 26, 2024**

 **Maltz Performing Arts Center, Silver Hall**  
1855 Ansel Road Cleveland, OH



CASE WESTERN RESERVE  
UNIVERSITY  
College of Arts and Sciences  
Department of Music

10900 Euclid Avenue Cleveland, OH  
[case.edu/artsci/music](http://case.edu/artsci/music)

# Welcome to the

## Maltz Performing Arts Center

The Maltz Performing Arts Center (est. 1924), a unique collaboration formed in March 2010 between Case Western Reserve University and The Temple-Tifereth Israel, is a landmark venue on the university's campus. Thanks to the generosity of Milton and Tamar Maltz and other philanthropic leaders, this center has become a vibrant hub for music, lectures, and cultural events. Historic Silver Hall, with seating for 1,200, hosts performances by Case Western Reserve's music ensembles and serves as the stage for the Silver Hall Concert Series, which draws thousands of guests each season. The center is also home to the university's Think Forum lecture series and the Cuyahoga County Public Library's Writers Center Stage, making it a key destination for the Cleveland community. The Nord Family Greenway beautifully connects the center to the rest of campus and the surrounding University Circle neighborhoods.

### Accessibility

We are committed to providing accessible facilities for all audience members. Please inform our staff if you require assistance or special accommodations.

### Noise and Disruptions

Silence all mobile phones, electronic devices, and alarms during the performance. Please refrain from talking, whispering, or making noise that could distract performers or other audience members.

### Photography and Recording

Photography, video recording, and audio recording are strictly prohibited during performances, unless explicitly authorized by the event organizers. You are welcome to take photos before and after the performance.

### Food and Beverages

Outside food and beverages are not permitted inside the performance space. Receptions may take place after an event, and refreshments should be confined to designated areas.

### Restroom Locations

Restrooms are located on each level of the venue.

### Emergency Procedures

Familiarize yourself with the nearest exits upon arrival. In the event of an emergency, please remain calm and follow the instructions provided by staff. Please alert staff if you require medical attention. CAMPUS SECURITY EMERGENCY LINE: 216-368-3333.

### Lost and Found

Items left behind after the performance will be collected and stored in our main office. Please contact us at [music@case.edu](mailto:music@case.edu) to inquire about lost items.

### Respect for the Venue

Please respect the facility, instruments, and the property of others. Help us maintain a clean and welcoming environment by disposing of waste properly and keeping the space tidy. Follow the instructions of our ushers and staff when entering and exiting the venue.

# Program

## Percussion Ensemble

Arepo

Tyler Nechamkin (b. 1995)

Second Wind

Dan Moell (b. 1998)

Sculpture 3

Rudiger Pawassar (b. 1964)

Berserker

Caleb Pickering (b. 1990)

Charles Apy, marimba soloist

### INTERMISSION

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## Camerata Chamber Orchestra

Concerto Grosso in C Major Op. 6 No. 10

Arcangelo Corelli  
(1653–1713)

Tara Chatty, Anlin Wei, Yashwant Pantra, violin  
Nathan Summers, cello

Brook Green Suite

Gustav Holst  
(1874–1934)

Ms. Manya Aronin, graduate assistant conductor

Turtlewood Stomp

Matthew Gelfer  
(b. 1983)

Dr. Elizabeth A. Hankins, conductor

# Ensemble Members

## Camerata Chamber Orchestra

<b>Violin 1</b>	<b>Program/major</b>
Tara Chatty	<i>Biomedical Engineering</i>
Anlin Wei	<i>Neuroscience</i>
Justin Shih	<i>Systems Biology</i>
John Shi	<i>Computer Science</i>
Srivatsa Vokkarane	<i>Biochemistry</i>
Rosemary Cranston	<i>Biochemistry</i>

<b>Violin 2</b>	<b>Program/major</b>
Yashwant Pantra	<i>Biochemistry</i>
Jerome Lu	<i>Chemical Engineering</i>
Zijin Chen	<i>Computer Science</i>
Evan Zhou	<i>Mechanical Engineering</i>
Sena Conklin	<i>Nursing</i>

<b>Viola</b>	<b>Program/major</b>
Stephanie Wu	<i>Neuroscience</i>
Jiwoo Kim	<i>Biomedical Engineering</i>
Katherine Riley	<i>Materials Science &amp; Engineering</i>
Ronit Ganguli	<i>Neuroscience</i>
Jonathen Morawski	<i>Music Education (MAL)</i>
Fallon Greer	<i>Community Member</i>

<b>Cello</b>	<b>Program/major</b>
Nathan Summers	<i>Biology</i>
Emma Tretiak	<i>Biochemistry</i>
Abigail Lint	<i>Neuroscience</i>
Isaac Opoku	<i>Sociology</i>

<b>Double bass</b>	<b>Program/major</b>
Mason Lee	<i>Mechanical Engineering</i>
Manya Aronin	<i>Music Education (MAL)</i>

## Percussion Ensemble

<b>Name</b>	<b>Program/major</b>
Charles Apy	<i>Music, Physics</i>
Keegan Balster	<i>Neuroscience, Pre-Health</i>
Emma Bentley	<i>Music Education</i>
Darg Boni	<i>Music, Biochemistry</i>
Samuel Dorfman	<i>Aerospace Engineering, Mechanical Engineering</i>
Adam Gouise	<i>Economics, Mathematics</i>
Tyler Kramer	<i>Biomedical Engineering</i>
Tina Ma	<i>Music, Applied Mathematics</i>

# Program Notes

**Corelli's *Concerti Grossi*** are indeed landmarks in the Baroque concerto genre, and your description captures much of their essence. These works exemplify Corelli's refinement of the *concerto grosso* form, blending virtuosity with an elegant and expressive style.

The concertos in Corelli's collection, especially those of Op. 6, serve as exemplary models for the genre, combining a rich contrapuntal texture with the emerging idioms of the late Baroque. The "learned, elegant, and pathetic" qualities you mention reflect his ability to balance technical sophistication with emotional expressiveness—a characteristic that would come to define much of Baroque music.

The *sonata da camera* format of the last four concertos in Op. 6, with their inclusion of dance movements, also speaks to Corelli's understanding of both the social and musical functions of his work. Dance movements like the Gigue, Allemande, and Sarabande were a mainstay of Baroque chamber music and often offered a contrasting element of grace and rhythm within the more dramatic, virtuosic sections of a concerto.

Corelli's influence on later composers, including Bach, Vivaldi, and Handel, was profound. His emphasis on melody, harmony, and form laid the groundwork for many of the compositional techniques that defined the Baroque period. The way his *Concerti Grossi* mix subtlety and grandeur, providing both intimacy and a sense of expansiveness, continues to make them beloved works for performers and audiences alike.

The ***Brook Green Suite by Gustav Holst*** is a beautiful and poignant work that embodies both the composer's musical maturity and his deep connection to personal and cultural roots. Written in 1933, during a time when Holst was seriously ill, the piece is both a reflection of his health struggles and a testament to his enduring creative spirit. The suite's composition for the junior orchestra at St. Paul's Girls' School demonstrates Holst's characteristic generosity in giving his students a piece of genuine musical quality, rather than offering them simplified arrangements or diluted compositions. This speaks to his dedication to both his art and his pupils, ensuring they had the opportunity to play meaningful music that would challenge and inspire them.

The suite's name, *Brook Green*, holds personal significance for Holst, as it refers to the location of his wedding to Isobel in 1901. This connection adds an extra layer of warmth and sentimentality to the piece, imbuing it with a sense of nostalgia and personal history.

In terms of its musical structure, the *Brook Green Suite* is marked by Holst's exceptional gift for folk-inspired melodies. The work is rich in lyrical beauty, particularly in the central *Air*, which showcases his ability to turn simple, folk-like motifs into expansive and expressive melodies. The *Prelude* and *Dance* movements provide a contrast to this lush lyricism, with the *Prelude* offering a serene, almost meditative atmosphere, while the *Dance* brings energy and vitality to the suite's conclusion.

The ***Turtlewood Stomp by Matthew Gelfer*** is a lively and energetic composition that pays homage to the virtuosic and eclectic style of the **Turtle Island String Quartet**, a group renowned for its fusion of classical, jazz, and improvisational elements. Gelfer captures the quartet's unique ability to blend these genres with a piece that is as much about rhythmic drive and groove as it is about melodic interplay.

The composition is filled with vibrant jazz inflections, offering each section of the ensemble the chance to shine, not only in playing the infectious main melody but also in engaging with the rhythm section. This gives performers the opportunity to explore percussive techniques—essentially turning the strings into a rhythm section, where pizzicato, slaps, and muted bow strokes are used to create a dynamic, percussive texture. The piece invites both technical skill and creative expression, allowing musicians to dive into the complexities of jazz while maintaining the polished, coordinated approach typical of a string ensemble.

# About the Conductors

ELIZABETH A. HANKINS holds a Ph.D in Music Education from Case Western Reserve University. She has been the orchestra director at Lakewood High School in Lakewood Ohio for over 34 years, conducting 5 orchestras and teaching music theory, the history of American popular music and piano class. In 2002, she founded " The Lakewood Project " rock orchestra. She has presented at ASTA, OMEA, MayDay Group Colloquium, and the New Directions in Music Education Conference. She was one of 10 finalists for the Grammy Music Educator of the Year in 2017; recognized by Yale School of Music as a Distinguished Music Educator in 2013 and 2015; and Distinguished Alum by Oberlin Conservatory of Music in 2013. She currently serves as the OMEA Orchestra Affairs Chair and recently a two year term on the NAFME Orchestra Council.

MATTHEW LARSON has been the director of the Case Western Reserve University Percussion Ensemble in 2014 and the Cleveland Institute of Music percussion teacher at CWRU since 2010. Additionally, he teaches at Kent State University. Matthew is the Principal Percussionist of the West Virginia Symphony Orchestra and associate principal percussionist with the Erie Philharmonic. Matt has also performed with the Cleveland Orchestra, National Symphony Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Buffalo Philharmonic, Akron Symphony Orchestra, Canton Symphony Orchestra, Blossom Festival Band, and Blossom Festival Orchestra. As an extra with the Cleveland Orchestra, Matt has performed several concerts at Carnegie Hall in New York City.

Matt has a Master's Degree from the Cleveland Institute of Music where his primary teacher was Cleveland Orchestra Principal Percussionist Richard Weiner. He also holds a Bachelor's Degree from the University of Minnesota where he studied with Fernando Meza. In high school, he studied with Earl Yowell of the St. Paul Chamber Orchestra and Elliot Fine of the Minnesota Orchestra.

# About the Department of Music

The Department of Music, part of the College of Arts and Sciences, serves both undergraduate and graduate students at Case Western Reserve University and the Cleveland Institute of Music. With a commitment to scholarly and artistic excellence in a liberal arts environment, the department offers a wide range of courses, degree programs, and ensembles, with faculty expertise in historical performance practice, music education, and musicology.

Through a strategic partnership, the Joint Music Program delivers world-class training in music performance, leveraging the resources of a major research university and a leading conservatory.

The Department of Music provides several ways for students to study, explore, and experience music:

- **BACHELOR OF ARTS (BA) IN MUSIC:** A flexible degree with options to pursue a double major or dual degree in various disciplines.
- **BACHELOR OF SCIENCE (BS) IN MUSIC EDUCATION:** A professional degree leading to teaching licensure in Ohio and beyond.
- **MINOR IN MUSIC:** Courses span a wide array of topics including music theory, history, digital music, and jazz studies.
- **GRADUATE PROGRAMS:** Specialized graduate degree programs in Historical Performance Practice (MA/DMA), Music Education (MA/MAL/PhD), and Musicology (PhD).
- **TUITION SUPPORT:** Our programs are well-supported with significant funding opportunities, including competitive scholarships, tuition waivers, and assistantships!
- **ENSEMBLES & LESSONS:** Join ensembles, take private music lessons, attend group classes, or explore academic courses designed for both majors and non-majors.
- **STUDENT ENGAGEMENT:** Get involved in student-led clubs and recreational activities or join professional development groups focused on music.
- **EXCLUSIVE CLEVELAND ORCHESTRA TICKETS:** Students enjoy free or discounted tickets to world-class performances at Severance Music Center.
- **PERFORMING ARTS IN UNIVERSITY CIRCLE:** Students study and live in a vibrant community recognized as one of the best arts districts in America (USA Today)!

Additionally, community members can attend performances and events throughout the academic year and engage with research presented by guest lecturers, graduate students, and faculty.

Explore our mission and programs, learn about distinguished faculty and facilities, visit the department in person, or reach out for more information at [case.edu/artsci/music/about](http://case.edu/artsci/music/about).



# Upcoming Events

**December 2, 2024, 7:30 p.m.**  
Case Glee Club & University Chorale  
Florence Memorial Harkness Chapel

**December 2, 2024, 8:00 p.m.**  
Popular Music Ensembles  
Grog Shop (Cleveland Heights, OH)

**December 5, 2024, 7:30 p.m.**  
Klezmer Music Ensemble  
Florence Memorial Harkness Chapel

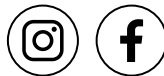
**December 14, 2024, 1:00 p.m.**  
Keyboard Ensemble  
Florence Memorial Harkness Chapel

## Giving

Make an impact through giving!  
Scan the QR CODE to explore how your support can enrich the  
CWRU Department of Music and inspire future musicians.



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Visit our website for a calendar of events or to join our newsletter!



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